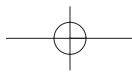


## Introduction

Three times a year *Design Issues* arrives in readers' mailboxes with another set of articles on a design topics drawn from a variety of disciplines. This issue contains six articles addressing a variety of topics familiar to the journal's readership: design pedagogy, digital media, graphic design, exhibition design, criticism and history. As editors, we recognize the contribution different articles make to our understanding of specific topics rooted in discrete disciplines such as graphic design or history. But it is the peculiar nature of an interdisciplinary forum such as *Design Issues* to draw out of disciplinary discussions insights and implications applicable to the entire field of design studies. Rob Roy Kelly shares his recollections of Josef Albers and the studio environment at Yale University in the 1950s. On its surface, Kelly's reminiscences are valuable for the light they shed on one of the important figures in post-World War Two design pedagogy. Yet Kelly's description of Albers as an "inspirational teacher" also reminds us how schools and careers are shaped by more than abstract models of pedagogical systems. Inspiration is one of the unintended gifts great teachers pass on to their students and the gift is a richly human one. Charles Traub and Jonathan Lipkin explore the impact of digital media on definitions of design and designers. When they speak of "man's ability to think, to search for the commonality of knowledge, and to ponder his relationship to the whole of existence," they are grounding their discussion of design in profoundly humanistic terms. We are immensely pleased to be publishing an article by Eladio Rivadulla Jr., a prominent Cuban art director, on Cuban film posters from the 1940s, many done by his father Eladio Rivadulla Martinez. While much has been published on the film posters of the post-revolutionary period, little is known of the earlier work and Rivadulla's article brings to public attention material that will help to construct a larger history of graphic design in Cuba. The essays by Adelaida de Juan, one of Cuba's leading art critics, give us a sense of the critical response to Cuba's post-revolutionary graphics from within Cuba. We are publishing them here for the first time in English. Both the Rivadulla article and the de Juan essays help us to gain a greater knowledge of Cuba's cultural life as Cuba continues to define itself in the international cultural arena. They also continue the journal's tradition of bringing to an English-language readership important material from other—often unjustly—neglected design cultures. James Traue's article on contemporary exhibition design in France and Italy brings into focus specific design strategies used to structure the exhibition experience. In an artful manner, Traue employs the concept of structure to establish links between the experience of pilgrimage as the narrative





structure of his essay, the spatial structure of different exhibition designs, and the deep structure (as opposed to the physical) structure of classical design. John Maciuika's careful reading of Adolf Loos's design criticism challenges us to be more attentive to the specific cultural context from which Loos emerged and in which he operated. Such a close reading of seminal design critics and historians continues an important thread in design discourse. Recent issues of the journal have carried articles treating Reyner Banham and Manfredo Tafuri among others. As editors, we believe this type of design commentary brings a valuable depth of reflection to design discourse. It is yet another sign of the growing maturation of this design discourse that we can recognize in a simple list of topics discursive threads and themes which challenge us as human beings to consider how our basic humanity is enriched—or thwarted—by the world we design.

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